several days with grip.



ATTRACTIONS THIS WEEK.

BALT LAKE THEATER - "Mother Goose," Tuesday to Saturday nights, with Wednesday and Saturday matinees. GRAND THEATER - Harry Corson Clarke in "His Absent Boy," first half of week; "From Rags to Riches," last half.

Klaw & Erlanger's colossal production of the Drury Lane spectacle, "Mother Goose" will be seen at the Salt Lake The-

of the Drury Lane spectacle, "Mother Goose" will be seen at the Salt Lake Theater for five nights and Wednesday and Salurday matinees, beginning Tuesday night. During the engagement, the night performances will begin at 8 o clock and the matinees at 2.

In this production, the hall-mark of which is beauty, and the keystone fun, we are promised the handsomest stage presentation of its kind over seen upon a local stage. Such magnitude, such scente splendor, such exquisite harmonizing of costumes and picture building have never been shown here in any other production. We have had these nursery tales told over gain in many a form since the days of the allegorical shows. Now and then some more daring producer has realized seme of their beauty and worth in a scenic sense, but never before has the ever-fascinating tale of the merry old woman who was visited by the goose that laid the golden egg, been so surrounded by bewildering array as this importation from old Drury Lane, which Klaw & Erlinger have readjusted and refitted until it comes within the requirements of novel American taste. Everything has been done on a scale of magnificence, but its numerical strength and the military precision of the handling of so much scenery and so many people, becomes a matter of double interest, aside from the various appeals to the senses that it is continually making. The manifold beauties of 'Mother Goose' cover the sessons in their various hues, the climates in their changing aspects, the realms of fancy, and the mystic abode of that Fairyland that has always been dear to the hearts of big and little children. The play is modern in its humor and diverting in the catchy music and modern comedy that has been intused into it, in liberal quantities. The tailets, processions and marches go with snap and precision and the transformation genes seem almost to be magical in their fa

snap and precision, and the transfer in seenes seem almost to be magical in their fairy-like attributes.

The company is headed by Joseph Cawthorn, who plays the title role: William H. Macart, Harry Kelly, Clifton Crawford, Neva Aymar, Corlune, Edith St. Clair, Edith Hutchins, Walter Stanton, Allan Ramsay, and the English pantominists, Dawes and Seymour. One of the distinctive features is the famous troupe of aerialists known as the "Grigolatis," whose mystifying flights through space beautiful and picturesque posings, and flight from the stage over the heads of the audience to the back of the theater, are said to be some of the most sensational effects ever seen in spectacle. Three hundred and fifty people are used in the production.

While the story of "Mother Goose" is

ored and fifty people are used in the production.

While the story of "Mother Goose" is mainly comic in its interest, it has as its foundation a moral-Contentment. A demon asserts that there is not a contented mortal or earth. The fairy queen tells him that Mother Goose is an example of full human contentent. The demon holds that if she were rich she would become discontented. To test her, the fairy queen sends her a magic goose that lays golden eggs and makes her fabulously rich. Her wealth makes Mother Goose discontented. She is not beautiful and legs to become personally attractive. Directed by the demon, she drinks from a magic fountain which makes her beautimagic fountain which makes her beaut ful. She then begins to resilize the hollowness of her present life and longs to return to her humble lot. On this foundation Mr. McNally has erected a comic creation which involves Mother Goose and the other principals in many very humorous situations.

Many an otherwise artistic production is ruined just because some one of the principals is not onto his job. But such is tot the case with any production with which Harry Corson Clarke is concerned the har been too long at the game for that, for from his boyhood he has been associated with the theater—as advance agent, as business agent, as business manager, and finally as actor manager. The step from the business department to the stage was taken in 1884, when he appeared in the cast of Shook and Coliter's "The Lights o' London." An engagement followed with Maude Granger, and then he piayed in the initial production of George Fawcett Rowe's play, "Beauty," at Wallack's theater, New York, his success there leading to his appearance as the stage manager in "Mam'zelle." In this eccentric comedy tole Mr. Clarke found the field for the display of his best talents, and he has devoted himself almost exclusively to humorous character roles since. His success in his creation of Jones in "What Happened to Jones" is well known. And how the comedian is appearing in another role in which it is said he is seen to greater advantage than ever, and this is in the eccentric comedy character of "Pennie" that he assumes in his latest laughing hit "His Absent Boy." It is the role of a pleasure-loving man of 50 harassed by a masterful wife, and getting the best of her by a little diplomacy. Mr. tarke spart is, of course, the principal tause of the merriment, and he loses no opportunities. It is easy to see from the first minutes that he is "onto his job." and that he is a comedian who ranks high among tho very best. And further proof of being onto his job is given in the fact that the support is tip top. He will present this play at the Grand theater on Monday, Tuesday and Wednesday nights and Wednesday afternoon.

Mr. Clarke goes to Ogden on Thursday to play there the remainder of the week He will return to the Grand on Monday, to remain until the close of his engagement.

"From Rags to Riches" will be at the Grand the last half of the week. This melodrama deals with the fortunes of two children found as walfs in the streets of New York by a good-hearted Irish woman. Through a villain's plot the parents of the children have been separated, the father having been consigned to Sing Sing on the charge of a crime of which he is innocent, the mother having become a trained nurse after discovering that she has been used as a plaything by the villain who had broken up her home. The scoundrel meets her daughter Flossie, who is just budding into womanhood, and attempts to practice his wiles upon her, from which she is saved only by the nerve and pluck of her brother Ned.

In the course of a lawsuit in New York

In the course of a lawsuit in New York City last week the statement was made that Florence Ziegfeld had admitted he lost \$70,000 in exploiting his wife. Anna Held, as a star and \$60,000 in promoting the light opera. "Red Feather," a total of \$130,000 in a short time. The suit was

that of Dan McAvoy, the comedian, against Ziegfeld to recover \$4400 on broken contracts. Miss Held was present, and her appearance offered no suggestion of poverty, despite the statement concerning her husband's losses. She wore salle furs and the rest of her costume was in harmony with her expensive wraps.

Alan W. Wood, the steel millionaire, and his wife, formerly Goldie Mohr, the chorus girl, expressed themselves forcibly the other day in New York, regarding the attitude of Wood's children, who threaten to annul the marriage, because it is alleged there is a similarity between Wood's marriage and that of Brodie Duke. Relatives of Duke separated him from his bride because it was said his marriage was the culmination of a protracted drunk in company with the woman he wedded.

Wood said. "Do I look like Brodie L. Duke" I think I'm a pretty keen business man. I am over 40, but I'm too good to be chloroformed I am independently wealthy. I have provided wells for my children and I had a perfect right to remarry. You can go back and look into the ice chest. You won't find it stocked with wine bottles. You can hunt the place, high and low, and you won't find any Brodie Duke symptoms."

Mrs. Wood's indigation appeared to be stirred greatly by the statement she had been a show girl. "The idea!" she said. "I am not big enough to be a show girl"—and she isn't. The former Goldie Mohr is slender and petite, small enough to be what is designated by the classical stage phrase, a "broiler."

So excellent and lifelike is Miss Adams' mokeup as the slavey in "'Op o' Me

So excellent and lifelike is Miss Adams' makeup as the slavey in "'Op o' Me Thumb," and in such contrast to her appearance as Lady Babbie, that on the first night of the play the audience did not recognize her when she made her entrance. There was not a hand, not the slightest murmur of welcoming applause, although the theater was packed to the deors with friends and admirers of Miss Adams, who had come there for no other purpose than to see her It was an experience she had never been through before.

Without a single chair in the theater, and with her entire audience standing throughout the performance. Blanche Bates opened the Auditorium Grand, a new historium in Tacoma with "The Darling throughout the performance, Blanche Bates opened the Auditorium Grand, a new playhouse, in Tacoma, with "The Darling of the Gods." At the last moment a message was received that the freight car from Grand Rapids, containing the opera chairs which were to be set up in the hoose, had been delayed by snowstorms, and could not arrive in time to permit the proper arrangement of the seats in the theater. The house had been sold out, and the management could see no way out of the predicament. It was decided to explain to ticketholders the cause of the disappointment and refund the money. Miss Bates, however, insisted that she would play the piece, whether there were chairs in the house or not. The first ticketholder who appeared at the door was told that the opera chairs had not arrived, and the offer to refund his money was made. He replied that he was willing to stand to see Miss Bates, and entered the theater. With the exception of a few people well advanced in years, all took the same choice and shood throughout the performance. Miss Bates made a speech, in which she said she was delighted to play before such an "upright audience," and that although she had frequently played to "standing-room only, this was the first experience in a theater where there was "only standing-room."

Margaret Anglin's latest play, "The Red Cross," has been rechristened and will be called "Zira" in the future, after the chief character in the piece.

. . .

Augustus Thomas has reached the point where he must be numbered among the prolific playwrights. His plays produced are "Editha's Burglar," in which Delia Fox made her debut, "Alabama," 'Arizona," "Colorado," "The Jucklins," 'Oliver Goldsmith," The Meddler, 'In Mizzouri," "The Earl of Pawincket," "The Other Girl." Mrs. Lettingwell's Boots, "On the Quiet, and "The Education of Mr. Pipp," Two other comedics, "Wisconsin," and an unnumed piece for Lawrance D'Orsay, are to be seen early next senson.

Arthur Dunn of "The Runaways" is said to have rather a sharp wit. Some days ago he purchased a book from a persistent agent, chiefly in order to get rid of the man. While the check was being written the agent, feeling it incumbent upon him to make conversation, remarked. "I hear Jefferson De Angelis was robbed last week." "That so?" returned Mr Dunn without looking up. "What did you sell him?"

There are a lot of new plays promised for the rest of the season, and will be seen in various cities. Mary Mannering is to bring out "Nancy Stair," Ellis Jeffreys will be seen in "The Prince Consurt," "She Stoops to Conquer" will be revived by an all-star cast, "The Mountain Climbers" will be played in English, Frank Daniels will be seen in "Sergeant Brue," Amella Bingham will try "Mile Marni," there is the new Ibsen play, "When the Dead Awaken." Sam Bernard has a new musical comedy yet to be heard from and "The Heir of the Hurrah," "The Boss," and "The Squaw Man," are also billed to be produced before June.

"Mamma's Papa," which is being ex-

"Mamma's Papa." which is being ex-ploited by Joseph Hart and Carrie De Mar, is said to be Nat C. Goodwin's old farce, "Turned Up," in another form.

Mrs. James A. Herne, widow of the famous actor of "Shore Acres," and herself one of the foremost American actresses, produced at the Manhattan theater, New York at five special matiness last week two plays in which her daughters, Julie A. Herne and Chrystal Herne had prominent roles and of which Julie A. Herne is the author. The plays are "Richter's Wife," a four-act drama of modern New York life, and "Between the Acta," a stage opisode in one act that preceded the longer play. It is said that Miss Julie A. Herne has shown ability as a playwright, inheriting to a degree her father's talent for this work. Both the Misses Herne have won success on the stage in their father's and other plays. Mrs. Herne staged both plays, but did not act in them, as she has retired from the stage permanently. She made the production in order to bring forward Julie A. Herne, as a playwright.

The young son of the late Stuart Robson, the grandson of Oscar Hammerstein, and the youngest son of Lew Fields, all attend the same private school in Harlem. The other afternoon they got into a discussion as to their claims for greatness. "My father was a famous comedian," said young Robson, proudly. "My father is a manager, and my grandfather has built a

lot of theaters," said young Hammerstein.
"My father is an actor, and a manager, and—and I've got two dogs and an Angora cat," said young Fields. This ended the

Grace Filkins, who deserted the stage to marry Capt. Marix of the United States navy, will resume her stage work in the near future, as she has been secured by Frank Keenan to play a prominent part when he undertakes his new venture in New York. Mr. Keenan has taken the Berkeley Lyceum and will present there a series of one-act plays after the style of numerous French houses.

Jack London has announced that he is doing a dramatization of "The Sea Wolf" for Blanche Bates.

During his last theatrical engagement in London John Drew was forced by the exi-gencies of the play in which he was ap-pearing to sacrifice his mustache. He was pearing to sacrifice his mustache. He was on his way to the Drury Lane theater one evening when he was accessed by the witty Max Beerbohm, a brother of Beerbohm Tree. "It seemed," said a witness of the meeting who tells the story, 'that Drew and Beerbohm had at some time previously been introduced, but it was plain that the former did not recognize the latter. However, Beerbohm, relieved what might have been an embarrassing situation by drawling in his inimitable way: "It appears my dear Drew, that you can hardly remember me without your mustache."

Richard Mansfield's nerves were not able to tolerate the noise of New Orleans, where he recently played. Consequently he arranged to pass his nights on the water and J. K. Middleton of New York placed his yacht Alicia at the actor's dis-posal.

Joe Cawthorne, now in "Mother Goose," is to have a play by McNally, called "The Tammany Hall." . . .

Ibsen's latest play. "When the Dead Awaken," is to be produced in the East next month by Maurice Campbell, who is engaging a strong company for the strange piece. The production will also mark Manager Campbell's return to the syndicate ranks after a term of belligorency which covered the years of Henrictia Crosman's success as a star.

Paderewski, the distinguished Polish plantst, refuses to permit advertisements in his programmes. He says he is tired of reading at the bottom of a page something like this: "Though Paderewski may be able to get all the music out of a plane that there is in it, there is nothing like Sudd's soap to take grease spots out of clothes."

Minstrelsy was popular for more than fifty years, and it lost favor with the public through a combination of circumstances. I believe managers were largely responsible for it, says George Thatcher. They introduced characters in white-face make-ups into minstrel companies, and this was the beginning of the class of shows now known as minstrel companies. Then vaudeville acts were introduced and even animal acts. The public was pleased with the entertainment offered by genuine minstrel companies, particularly because there was ever present the sentiment for the Southern slave as an entertainer. Minstrel companies drifted away from the genuine darky character and nowadays very few black-face performers attempt to use the darky dialect. Another reason why minstrel companies fall to prosper in recent years as they did some time ago is why minstrel companies fall to prosper in recent years as they did some time ago is the fact that satiaries have been increased to a marked degree. I know minstrels who thought they were well paid when they received \$50 per week. These same men are now receiving \$150 per week for doing precisely the work they did for \$50. Managers of minstrel companies are unable to pay these big salaries and operate at a profit.

The following advance notice appeared in the New York Tribune: "Mr. Ibsen's fantastic composition, entitled "When We Dead Awaken,"—a prolix rigmarole of crazy, erotic platitude—will be inflicted on the local public at the Knickerbocker theater on Tuesday afternoon, March 6, by a company that has been organized for this deplorable purpose by Maurice Campbell. Miss Florence Kahn, of course, emerges in this phalanx."

"The Earl and the Girl," the musical production being got ready by the Shu berts, will have its first performance is America on March 12 at the Garrick the ater, Chicago.

Harry Morris the well-known comedian, who succeeded to Fleid's place as acting partner with Joe Weber died suddenly last Monday in a New York sanatorium, of heart weakness, following pneumonia.

Morris was one of the best-known dialect comedians on the stage. He was born in Chelonati in June, 1854. His real name was Heinrich Karl. He had been associated with several burlesque and vaude-ville organizations during his stage career, which began in 1872. In 1830 he married May Howard, a burlesque actress. He had an interest in the management of several theaters, notably the Trocadero, in Philadelphia, and the Academy in New Orleans. He is said to have been one of the wealthiest comedians on the stage and to have left about \$600,000. He was recently divorced, and, so far as is known, left no near relatives. Clara Morris, in her book called "Stage Confidences," gives stage-struck girls a warning which it is to be hoped some of them will heed. She describes so vividiy the hardships of the stage and the struggles before the beginner that one would imagine a girl would take her kind words to heart, and after the peep behind the scenes she gives to every one who reads her book, it seems as if she might be able to save some poor girl who has no talent from a life of hardship, and from struggling after fame which could never come within her grasp, says the Dramatic News. Of course, the headstrong girl will tell you that she has thought of all the things Miss Morris points out, and that she is prepared for it all. We women are always frank in one thing: we candidly admit when we think we are foolish, and we are quite willing to say, "I know it, but I can't help it," and then we blindly rush ahead. In other words, we look before we leap, but it seldom prevents our leaping.

Kyrle Bellow and Mrs. Potter were the

Kyrle Bellow and Mrs. Potter were the first actors who ever played Shakespeare in Japan—as great an innovation as that of Commodore Perry, but considerably less successful one commercially. In fact their trip was what Mr. Bellew called not a "starting" but a "starting" tour. It their trip was what Mr. Bellew called not a "starring" but a "starring" tour. It was on this tour that Mrs. Potter and Mr. Bellew played before the nizam of Hyderabad one of the chief native princes of India. The ninzam scut a train of elephants nearly fifty miles to transport the troupe to his palace and treated them royally. He asked them to give the work of their greatest English dramatist and consequently they played Shakespeare before him for eight continuous hours one evening. They were astonished at the filzam's strict attention until they discovered that he had slept peacefully through all their comedy and tragedy. The potentiate and his secretary made up the entire visible audience, but the ladies of the court listend behind the curtain that draped one side of the theater.

The attractions at the leading New York fore him for eight continuous hours one evening. They were astonished at the hizam's strict attention until they discovered that he had slept peacefully through all their comedy and tragedy. The potentiate and his secretary made up the entire visible audience, but the ladies of the court listend behind the curtain that draped one side of the theater.

The attractions at the leading New York theaters last week included Mrs. Fiske in "Leah Kleschna" at the Manhattan, "The College Widower" at Weber's, "The Athletic Girl" at the Colonial, Maude Adams in "Op 'o Me Thumb" and "The Little The Colonial in t

Minister" at the Empire, Grace George in "Abigail" at the Savoy, Arnold Daiy in "You Never Can Tell" at the Garrick, "Mrs. Lesfingwell's Boots" at the Lyceum, Fritzi Scheff in "Boccacolo" at the Brondway, Mrs. Leslie Carter in "Adrea" at Belasco's, "Mrs. Temple's Telegram at the Madison Square, "Buster Brown" at the Majestic, Francis Wilson in "Cousin Billy" at the Criterion Robert Edeson in "Strongheart" at the Hudson, Blanche Walsh in "The Woman in the Case" at the Herald Square, "The Duchess of Dantzle" at Daly's, Raymond Hitchcock in "The Yankee Consul" at Wallack's, "The College Widow" at the Garden, "Humpty Dumpty" at the New Amsterdam, "The Education of Mr. Pipp" at the Liberty, Forbes Robertson in Love and the Man" at the Knickerbocker, Jeff De Angells in "Fantana" at the Lyric, "Who Goes There" at the Princess, "It Happened in Nordland" at Lew Fields, David Warfield in "The Music Master" at the Bijou and Henrietta Crosman in "Sweet Kitty Bellairs" at the Academy.

tions where her moral and physical strength will be tried to the utmost and triumph. I want a Western part, because I believe the real genuine American spirit is stronger in the Far West than in the other parts of the United States. There ar fewer dillettantes there. They go East as soon as they develop, and thence, usually, by the first steamor to Europe, which offers the most attractive life to the blase."

Before the beginning of her career on the stage Miss Bates went to the Presidio, the most attractive military post in this country, as the bride of an officer stationed there, and her youthful, impressionable nature was stamped with the picturesqueness and the vast freedom of life on the West coast. She learned that human nature is more profoundly natural there than in the stereotyped East, and that element in her nature which made her homesick at sight of the impassiveness she read in Eastern faces when she played in "The Great Ruby" at Daly's is crying out for expression in a play of the West—New York Dramatic Mirror.

What will probably be the largest testing

Further medical examination of Henry Irving confirms the opinion that there is no organic disease and that Sir Henry is only suffering from the rigors of an unusually severe spell of cold weather, added to too hard work. Sir Henry has played in seven towns in England during the last month, attended public functions in every one and made nearly two dozen speeches. His enforced rest until the end of Aoril, before which time he hopes to be fully restored to his usual health, is more readily accepted by him since it will enable him, after a short season in London, to be well prepared for his farewell tour in America. "I am looking forward," he says, "with great pleasure to meeting again my many friends in the United States." What will probably be the largest testimonial ever tendered an American actor will be given some afternoon in March at the Metropolitan opera-house in aid of Joseph Holland, a player of repute, and whose popularity is unbounded. Mr. Holland is suffering from an illness which makes his return to the stage impossible.

"Have you found a manager to produce your 'Les Miscrables?" someone asked Wilton Lackaye the other day. "Bless my soul!" Lackaye exclaimed. "I haven't found one who can pronounce it."

Charles Frohman has engaged Hilda Spong for the revival of "Sheriock Holmes," which takes place at the Em-pire theater tomorrow evening. She will play the part of Madge Larrabee, the ad-Miss Lulu Glasser, who has been star-ring in "A Madcap Princess," was taken so seriously ill with grip a week ago in Pennsylvania that she had to cancel her four and was taken to her home in New. York, The company may cancel its dates until she recovers, as her leading man, Bortram Wallis, also has been laid up for several days with grip.

Nat Goodwin is to revive "The Gilded

"Reveille and Taps," the new military drama by the local author, Mr. Briant Stringham Young, will be presented at a not far distant date in the Sait Lake Theater Active rehearsals on the piece are now under way, under the personal direction of the author. While the cast is not yet completed, Mr. Young states Lora Leib, who plays the character of Stella, the girl from Venus in "The Sil-ver Silppor" has had more than her share of misfortune and ill luck on the present

"Mother Goose" at the Theatre, Tuesday Night.

train in Texas and miraculously escaped death. She was quaranthed in Johnstown, Pa.; in a hotel where typhold fever was prevalent, and was rescued only through the strategy of the manager of the company. Last, but not least, while the company.

stage pictures are promised

ast is a very large one, and hard work at the order of the day with all con-

and striking features will be introduced, widle the reproduction of the battle scene will be most effective and beauti-ful. The full details and particulars will

Grand Opera in English.

Grand Opera in English.

Henry W. Savage's English grand opera company will be nere next month. Speaking of the influence of Mr. Savage's efforts, the Chicago Tribune says. "And what will the establishment of grand opera in English in the United States mean." It will mean first and foremost the opening of a market for the excellent vocal talent we have in this country. Until Mr. Savage organized his Castle Square company there was virtually no way in which our young men and women who had devoted generous amounts of both time and money to the study of singing could find any field for the exercising of their abilities. Light opera, church singing, or teaching were the only avenues open to them, and these were overcrowded or were unremunerative. To study for grand opera meant either wasting of time and money or expatriation and the submitting to the thousand and one annoyances and worse which the American who becomes a member of a foreign opera company, has to endure. The American singing voice is one of the most beautiful in the world, and although our inborn and acquired spirit of haste frequently causes the possessor of such a voice to be unwilling to devote to study all the time that is really essential, the vocal powers, which are the chief thing needed for the making of an operatic artist, are ours. Let us but have grand opera established in our country, and established in a healthy, same way, and it will be only a few years until we have our own singers, and like every civilized country in the world save England and our own, will have our grand opera performance given in the language which we speak, and by native talent. And this employing of our own does not mean the total exclusion of the foreign artist. The United States has enjoyed free trade in music matters too long ever to be conient to let any of the world-wide celebrities go unheard here. But we will have a means of lowering the exorbitant demands these foreign visitors make when coming to this country. There is no reason under the sun why American

be given as soon as available

pany was on route from Montreal to Que-

bor recently, in ascending the gangplank at Point Levis to cross to Quebec, she slipped on the lcy walk and fell into the Arctic-gold St. Lawrence river, only to be rescued by several members of the com-

rescued by several members of the company. This was followed by the members which kept her a guest at the Chateau Pontenac for snearly two weeks. an alger Wickham has now deputized two men as her bedyguard, so as to see the working serious happens to her during the balance of her tour. Miss tells comes from a famous theatrical family. Her mother, Beatrice Leib, played the adventuress Italian in "Foxy Grandpa."

Mrs. Stuart Robson, widow of the late comedian, shortly is to enter vaudecille in a sketch called "A Trading Stamp Flend," written for her by Charles Horwitz. In this sketch she will be assisted by William Friend and Miss Juliette Farish Playgors will recall Mrs. Robson, under her maiden name of May Waldron, in many of her husband's successes, notably in the famous production of "The Henrietta."

Joseph Jefferson recalls the following story from his rich store of picturesque theatrical experiences. Sardou's "Cleopatra" was being played by an indifferent company, the leading role especially leaving a great deal to be desired. The piece dragged. For the death scene the management had arranged a novelty, a mechanical asp carefully wound up and set in motion for the fatal moment.

At the proper moment the toy raised its head, and, as was expected, gave a chrill hiss before plunging its fangs into the arm of the queen. During the moment of intense silence which ensued a voice was heard to remark.

"Well, I agree with the asp entirely." Clever Blanche Bates is yearning for a

new play, and she has put her yearn into understandable United States. She wants

heard to remark

tion quite as well and is fully as effective in conveying an idea of passion or emotion.

Acting is really a pretense. We do not commit murder or suicide on the stage, we merely pretend to. So with other things. We either counterfeit or suggest occurrences as well as emotions, and the imagination of the spectator, if we do our part cleverly, supplies the rest. Why not, then, with kissing? And besides, if artfully pretended, a counterfeit kiss cannot be detected from the real thing. It can be simulated so persons in the audience cannot tell the difference. Perhaps my prejudice comes from my early stage training.

I was educated for the stage in Paris and made my first appearance there. In the Parisian theaters kissing is not encouraged. A star may use the real caress if he or she chooses, thinking it adds to effect but the lesser members of a company are not allowed to do so. Many times I have had American and English actors with whom I played scenes on the stage object strenuously to my stand on the matter, and frequently appeals have been made to managers in the hope of compelling me to kiss on the stage. Right here let me say that never has a manager failed to sustain my objection, and decree that I might have my way. Some have laughed at me, others have approved but all have upheld me.

No woman need surrender her lips on the stage, and if you watch me closely in Peggy From Paris' you may perhaps be able to note that Alexander Nerveen snatches no real caress.

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SALT LAKE THEATRE Five NICHTS, Wed. & Sat. Matinees, BEGINNING



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